DOCUMENT RESUME

ED 193 901 FL 011 648

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TITLE	Toward Free Conversation and Communication in the Foreign Language Classroom: Supplement to Video-Tape Inservice Program on Teaching Second Languages. Instructor's Manual.
INSTITUTION	Wisconsin State Dept. of Public Instruction, Madison. Div. of Instructional Services.
SPONS AGENCY	Department of Justice, Washington, D.C. Civil Rights Div.; Office of Education (DHEW), Washington, D.C. Right to Read Program.; Social Security Administration (DHHS), Washington, D.C. Indochinese Refugee Assistance Program.
REPORT NO	WSDPI-Bull-9001
PUB DATE	Jun 77
NOTE	32p.; Tapes accompany the text. For related document, see FL 011 647.
AVAILABLE FROM	Dr. Frank M. Grittner, Wisconsin Department of Public Instruction, 125 S. Webster Street, Madison, WI 53702 (Tapes only).
EDRS PRICE	MF01/PC02 Plus Postage.
DESCRIPTORS	*Class Activities; *Classroom Communication; Classroom Techniques; Conversational Language Courses; Elementary Secondary Education; *English (Second Language); Indochinese; *Inservice Teacher Education; Postsecondary Education; Refugees; *Second Language Instruction; Speech Instruction; *Videotape Recordings
IDENTIFIERS	Civil Rights Act 1964 Title VI; National Defense Education Act; Right to Read

ABSTRACT

This supplement contains an additional audiotape lesson aimed mainly at teachers of English as a second language (ESL) working with Indochinese refugee children. The goal of free conversation and communication in the classroom is explicated under the following headings: (1) making drills more meaningful and communicative, (2) using large-group activities, (3) planning small-group work, (4) employing affective learning activities, (5) planning activities outside the classroom, and (6) suggested discussion questions. A detailed outline of instructional techniques presented on four tapes and a description of information presented on transparencies used in the tapes are included. The volume concludes with a selected bibliography of texts and materials for teaching ESL and a definition of terms and concepts used in this program. (JB)

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TOWARD FREE CONVERSATION AND COMMUNICATION IN THE FOREIGN LANGUAGE CLASSROOM

Supplement to
Video-Tape Inservice Program on Teaching Second Languages

Instructor's Manual

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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(This project was supported in part by funds appropriated under the Indochinese Refugee Assistance Program, National Defense Education Act of 1958, Right to Read Effort, Title IV of the Civil Rights Act, the U.S. Office of Education, Department of Health, Education and Welfare. However, the opinions expressed herein do not necessarily reflect the position of the U.S. Office of Education and no official endorsement by the U.S. Office of Education should be inferred.)

FL011648

WISCONSIN DEPARTMENT OF PUBLIC INSTRUCTION

June 1977

TABLE OF CONTENTS

	Page
Lessons I - V	See Instructional Manual
Lessons VI - VII	See Instructional Manual (pp. 10-11)
Introduction to Lesson VIII	i
Lesson VIII	
Script for Tapes 8001, 8002, 8003, and 8004: "Toward Free Conversation and Communication in the Foreign (Second) Language Classroom"	1
Detailed Outline of Instructional Techniques Presented on Tapes 8001, 8002, 8003, and 8004	2
Making Drills More Meaningful and Communicative	2
Using Large-Group Activities	3
Planning Small-Group Work	5
Employing Affective Learning Activities	6
Planning Activities Outside the Classroom	7
Suggested Discussion Questions	7
Information Presented on Transparencies Used in the Tapes	11
A Selected Bibliography of Texts and Materials for Teaching English as a Second Language	17
A Definition of Terms and Concepts Used in Videotape Inservice Program on Teaching Second Languages: Instructional Manual	22

LESSON VIII, INTRODUCTION

The tapes for the supplementary unit on teaching English as a second language are taken from a presentation by Professor Constance Knop at the Spring Conference of the Wisconsin Association of Foreign Language Teachers held at the University of Wisconsin-Whitewater, March 19, 1977. The reason for including these lessons here as an addition to the booklet VIDEOTAPE INSERVICE PROGRAM ON TEACHING SECOND LANGUAGES: INSTRUCTIONAL MANUAL is to provide teachers of students who are learning English as a second language with a variety of techniques for moving the students closer to free conversation. Hence, the title of this supplement "Toward Free Conversation." Basically, this set of lessons demonstrates skills, exercises and activities which are designed to train students to manipulate language structure and to encourage communication in the classroom. Among the techniques illustrated on these tapes are large-group practice, small-group work, and affective learning activities. For further information regarding how to use these materials we refer you to pages 1 through 8 in the instructional manual listed above.

LESSON VIII

A. The following material is to be used with Tapes 8001, 8002, 3003, and 8004. Viewers may wish to refer to part D for the information shown on the transparencies used in the tape.

B. Script for Tapes 8001, 8002, 8003, and 8004: "Toward Free Conversation and Communication in the Foreign (Second) Language Classroom."

Demonstration of how to make drills more meaningful and communicative, how to use large-group activities, how to plan small-group work, how to employ affective learning activities and how to plan language activities outside the classroom.

OUTLINE OF INSTRUCTIONAL ACTIVITIES PRESENTED ON THE TAPES

1. Making drills more meaningful and communicative, 008-186 (Tape 8001)

   a. 187-416 Teaching a pattern practice.
   b. 417-473 Cuing a drill.
   c. 474-534 Reacting to errors.
   d. 535-end of Tape 8001; Tape 8002, 000-152 Using a Gouin series.

   I'm going --
   to the subway.
   to the train station.
   to the bank.
   to the store.
   to the movies.
   to the restaurant.
   to the church.
   to the post office.
   to the cafe.

2. Using large-group activities, 153-173 (Tape 8002)

   a. 174-305 Warm-ups.
   b. 306-352 Sentence manipulations.
   c. 353-439 Stretch sentences.
   d. 440-508 Cartoon captions.
   e. 509-end of Tape 8002 Running dialogue or running narrative.
   f. Tape 8003, 000-134 "Who am I?" or "Here's a present."
   g. 135-149 Interview of a famous person.
   h. 150-170 Interview of a native speaker.

3. Planning small-group work, 171-193 (Tape 8003)

   a. 194-263 Principles to follow before, during and after small-group work.
   b. 264-311 Possible activities/topics.
   c. 312-325 Values.

4. Employing affective learning activities, Tape 8003, 326-334, also Tape 8004, 000-079.

   a. Tape 8003, 335-434 Involving students emotively in drills. (Also Tape 8004, 080-169)

   b. Tape 8003, 435-524 Reacting emotively to a situation. (Also Tape 8004, 170-293)

   c. Tape 8003, 525-end Using "critical" situations. (Also Tape 8004, 294-354)

5. Planning activities outside the classroom, only Tape 8004, 355-368.

   a. French table in lunch room.

   b. Pot-luch supper.

   c. Picnics: soft-ball game; visit to zoo.

DETAILED OUTLINE OF INSTRUCTIONAL TECHNIQUES PRESENTED ON TAPES 8001, 8002, 8003, 8004

Tape 8001

1. 008-035 Introduction of Professor Constance Knop.

2. 036-186 Professor Knop's introduction to the presentation.

   a. Free conversation and communication involve a continuously developing skill. This skill can be developed through the teacher's providing:

      1) much practice and training
      2) a variety of experiences
      3) interesting topics
      4) support and encouragement of student attempts

   b. Two "miracle" theories (audio-lingual approach and communicative competence movement) have been advocated in the past. Teachers interested in developing conversation and communication in their classes might try to use the best of each theory and combine these elements.

      1) rote learning of basic structures and pattern practice variations (audio-lingual approach)
      2) open-ended practice and interesting situations (communicative competence movement)

3. 187-191 Making drills more meaningful and communicative

   192-416 a. Teaching a pattern practice: to create interest and add meaning--

1) follow four important principles: personalization, visualization, physical activity and use of humor
2) hand out visuals, cue cards and objects to the students
3) use final general question or stand-up drill to elicit variations
4) use accompanying statement with substitution drill

417-473 b. Cuing a drill in a meaningful way

1) use accompanying sentences
2) use question/answer cues or either/or questions instead of "repeat after me" cues
3) use nonsensical cues or accompanying sentences

474-534 c. Reacting to errors as interference in communication and meaning

1) give signal or "stop" gesture to indicate to student that something is not correct and to give student change to self-correct. Give hint as to what is wrong
2) elicit correction from class (students are still correcting the error)
3) as last resort, supply the correction yourself

535-end of tape 8001 d. Using a Gouin series to associate meaning with physical actions

1) definition: 6-8 sentences describing a given act in its logical sequence. Students act out sentences as they repeat them.
2) useful activity to introduce new vocabulary, grammatical structures, verbs and culture
3) topic may focus on classroom situation or cultural act

Tape 8002 000-152

4) rationale and justification for using a Gouin series
   a) its monologue format requires no recall of cue/response (as in dialogue's question-answer or statement-rejoinder); easier to memorize than dialogue
   b) logical sequence provides trigger for recall
   c) acting out and visuals reinforce meaning of repeated utterances
5) "I" form is taught first, then other forms. Alternate to learning verbs in a paradigm

4. 153-173 Using large-group activities

174-305 a. Warm-ups

1) give students questions when they enter room
2) ask them to prepare items for next day's warm-up

a) one question (plus answer) from each student
b) one sentence or question on a specific topic
c) one picture or cue card representing a dialogue sentence, new vocabulary item, pattern practice sentence, etc.
d) a pantomime of a dialogue or reading lesson sentence

306-352 b. Sentence manipulations

1) substitution in different slots in the sentence (with teacher cues at first)
2) application of different grammatical concepts (e.g., negative, different tenses)
3) can use this activity as a break, a learning check, and means of building students' confidence about creating new sentences

353-439 c. Stretch sentences

1) start with one sentence which students expand to compound-complex sentences
2) functions and values
   a) build up memory retention and listening ability
   b) build up vocabulary and grammar skill
   c) encourage humor and creativity

440-508 d. Cartoon captions

1) students may construct descriptions or narrations
2) can be used for making up dialogues from different characters' point of view
3) students may make up own caption (individually or in small-groups) to compare with each other
4) may be used as stimulus to elicit emotive reactions from students

509-end of tape 8002 e. Running dialogue or running narrative

1) methods
   a) one half of class gives one sentence and the other half responds to it
   b) one half gives several sentences up to a crucial point and then the other half takes over
2) goals: to give individuals security of group context when offering a possible sentence; to elicit various sentences and reactions from that group

Tape 8003
000-134 f. "Who am I?" or "Here's a present."

1) "Who am I?"

a) based on 20 questions format: group asks questions to be answered with "yes" or "no"
b) values: encourages students to keep up on latest news; forces students to initiate questions; requires students to listen to others and to retain information

2) "Here's a present."

a) encourages review of material being studied as vocabulary items often occur there
b) students again are initiating conversation and must absorb others' answers
c) provides concrete, tangible reward to students

135-149 g. Interview of a famous person

1) students prepare questions in advance on own
2) interviewee may be teacher or third/fourth year student (which provides incentive and attainable model for students)

150-170 h. Interview of a native speaker

1) provides opportunity to try to be understood by someone other than teacher
2) students need to prepare and practice questions beforehand to be "primed" with ideas and structures

5. 171-193 Planning small-group work

194-263 a. Principles to follow <u>before</u>, <u>during</u> and <u>after</u> small-group work

1) before

a) practice material before group work begins
b) cover mechanics of how to carry out activity: who does what?
c) set time limit
d) state expected results

2) during

a) walk around to see if target language is used or if questions/problems occur
b) listen for errors to discuss and correct later

3) after

a) check on learning by taking random sampling
b) go over errors and practice corrections
c) present other follow-up activities

264-311 b. Possible activities/topics

1) have students give each other dictations
2) have students do pattern practices: cue and correct each other
3) give original sentence and ask them to make as many variations on it as they can
4) ask them to prepare description, narration or questions about a picture
5) have them prepare a resume of TV program or film

312-325 c. Values

1) students cooperate with each other
2) provides a change from usual student/teacher interaction; students must rely on each other for learning
3) all students must participate
4) students learn different possibilities for a sentence or situation
5) students learn to take initiative in conversation and communication rather than just learning to respond

6. 326-334 Employing affective learning activities
(Tape 8004, 000-079)

335-434 a. Involving students emotively in drills
(Tape 8004, 080-169)

1) cautions: don't invade privacy too much; don't "force" everyone to reply
2) possibilities: "I'm happy (sad, angry, etc.) when..." or "People are happy (sad, angry, etc.) when..."

435-524 b. Reacting emotively to a situation
(Tape 8004, 170-293)

1) methods

a) set situation
b) ask for choices of emotional reaction from examples offered (or from students' original ideas)
c) ask for reasons or explanations of reactions
d) add more to story-line or situation and continue with fill-ins, reactions and reasons

2) guiding principles

a) provide and practice vocabulary choices before the activity
b) use universal situations
c) get not only the emotive response but reasons "why"

525-end of Tape 8003 (Tape 8004, 294-354)

c. Using "critical" situations
   1) sharing of solutions to problems and reasons for choosing those solutions
   2) attempt for students to get to know themselves better
   3) students learn from -- and about -- each other

7. Only Tape 8004, 355-368

Planning activities outside the classroom

a. Real communication needs stimuli and realistic situations beyond the confines of the artificial classroom situation

b. Possible activities might include French table in lunch room, pot-luck suppers, picnics, visits to a zoo, etc.

C. Suggested Discussion Questions

1. Making drills more meaningful and communicative

a. Teaching a pattern practice

1) What are 4 or 5 ways of reinforcing the meaning of sentences in a pattern practice or dialogue so students are more aware of what they are saying?

2) Give an example of each of those techniques as applied to this pattern practice: I'm looking at the book.
at the pencil.
at the pen.
at the door.
at the teacher.
at the student.
at the boy.
at the girl.

b. Cuing a drill

1) What are 2 or 3 ways of cuing a drill to make the teacher-student interaction more communicative (beyond the cue, "Repeat after me.")?

2) Give examples of the cuing you listed as applied to the pattern practice in a,2).

3) What are the advantages of having students give the cues to each other during a drill? How could a teacher set up such an activity?

c. Correcting errors

1) When a student makes an error, the teacher can supply the correct answer. What are 2 or 3 other things a teacher can do to help a student correct his/her own error? What are the advantages of this "self-correction" by a student over providing a student with the correct answer?

2) A student has just answered your question, "Do you see Mary?" with "Yes, I see him." Show examples of what you would say or do to help that student self-correct.

d. Teaching a Gouin series

1) What are some reasons/purposes for using a Gouin series in language learning?

2) What are the advantages of a Gouin series over a dialogue as basic learning material?

3) Why are these Gouin series likely to be effective ones? (Comment on organization, difficulty or ease of learning, topic and motivation. What learning purposes will they achieve?)

BUYING A CAN OF SOUP IN A SUPERMARKET

I'm walking into the store.
I'm looking for a can of soup.
I'm taking the can off the shelf.
I'm taking it to the check-out counter.
I'm paying my dollar to the clerk.
I'm counting my change.
I'm going out the door with my soup.

MAKING PUDDING

I measure 2 cups of milk.
I pour it into the bowl.
I add the mix.
I beat slowly for 2 minutes.
I pour it into the dishes.
I wait for 5 minutes.
I eat it...Umm!

4) Construct a Gouin series on one of these topics: making a telephone call, going to the movies, getting dressed for recess.

2. Using large-group activities: What training can large-group activities give for leading students beyond rote learning?

a. Warm-ups: What are the advantages of having students conduct warm-ups? Suggest other student-led warm-up ideas.

b. Sentence manipulations: Using the sentence, "I'm waiting for the bus.", plan teacher cues to direct the students to make changes on that basic sentence. How many new sentences might students construct, using different objects, persons as subject, verbs, tenses, etc.?

c. Stretch sentences: What are the linguistic values in using stretch sentences (in the development of listening and speaking skills along with application of grammar and vocabulary)? Using the sentence, "I'm waiting for the bus.", plan teacher cues to direct the students to construct a stretch sentence. What are the goals of stretch sentences as compared/contrasted to the goals of sentence manipulations?

d. Cartoon captions: Using the cartoons provided in part D, make up your own:

1) dialogue between the people in the cartoon.

2) inner monologue of one of the people.

3) question cues to elicit from your students a description or narration based on the cartoon. The description or narration could be done from different points of view of the people in the cartoon.

4) provide your own cartoon and apply one of the above activities to it.

e. Running dialogue or running narrative

1) Suggest other situations on which one might build a dialogue or narrative (e.g., talking your way out of a traffic ticket, going shopping in a clothes store with a persistent salesperson questioning you, explaining to your parents why you are coming home at 2 a.m., asking for directions to the library).

2) Plan questions or word cues based on your suggested situations to direct and elicit the dialogue or narrative from a group of students.

f. Who am I?/Here's a present./Interview situation: Plan a list of 12-15 questions that students would need to practice in order to play the game or conduct an interview.

3. Small-group activities

a. You are about to divide students into pairs to practice a dialogue or ask each other assigned questions. What should you be sure to do before they divide into their groups?

b. Should a teacher assign students into groups or let them select their own groupings? Discuss the pro's and con's of each option.

c. Why should a teacher move among the groups during small-group work?

d. What follow-up activities should occur after small-group work (e.g., suggest a follow-up activity to dialogue practice, question-answer work, sentence manipulation work)? Must all groups be called on?

e. Suggest a small-group activity for <u>each</u> skill (i.e., work on hearing, speaking, reading, writing, grammar). Could culture work be done in small-group activities? Suggest some topics or activities.

f. Why is small-group practice best done <u>after</u> large-group work? Why should large-group work usually be followed by small-group activities?

4. Employing affective learning activities

a. Affective learning activities often involve work on values clarification or discussion of students' inner feelings and self-perception. What are the advantages of using such activities? What are the limits or dangers?

b. What learning goals might be accomplished through the use of affective learning activities? (E.g., What grammar points might be used? What skills are being developed?) Do students need to practice structures and vocabulary before engaging in such activities? Are affective learning activities <u>introductory</u> or <u>follow-up</u> learning experiences?

c. Using the sentences from the Jarvis model (see part D), construct 4 or 5 sentences with the multiple-choice options along with the ? mark option. Note that this section (?) allows students to make up original answers and variations. Why not then have all (?) mark options? What is the value (and security) of providing students with several possible answers?

d. Using the outline from the Clayton article and the model of the Knop situation of knocking on the door of a dark house at midnight, set up a situation that would involve your students emotively. Then plan a matrix sentence with examples/variations plus teacher cues for the students. E.g., Your teacher calls you aside as you arrive in class. He asks you to remain after class because a very difficult situation has arisen and he needs your help in resolving it.

During the class hour, you feel -- curious.
nervous.
guilty.
uncomfortable.
apprehensive.
angry.
very scared.

Why? (Use your imagination to suggest reasons for each emotion.)

After class, the teacher and you go to his office. He explains that the problem has to do with -- your work in class.
your not handing in homework.
your negative attitude toward the subject (or toward the teacher).
your cheating on a test.
somebody else's cheating on the test.
a special project he wants you to do.

Prepare a dialogue between you and the teacher on one of those topics in which he explains the situation and you react in justifying, explaining, or resolving the problem.

After you finish talking to the teacher, you feel --
(Use same list of adjectives from first matrix sentence or your own choices like some of the following.)

relieved. Why? (Again use your imagination to suggest reasons for each emotion.)
happy.
uncertain.

e. Critical situations: Which of the two situations presented in the tape would you use with your students? (See part D for a copy of each one.) Justify your decision to use or not to use each one. What would your learning goals be for each one? (E.g., What skills would you be developing?) Would you be trying to develop self-awareness of motivation or values? Do you consider this one of your goals as a language teacher?

5. Planning activities outside the classroom

a. Why are such activities necessary in developing communication and conversation skills? Are students likely to feel nervous by the unstructured situation? If so, how can a teacher prepare them for the activity and how can he/she reassure and help students during the activity.

b. Suggest other activities beyond those in the outline (e.g., taking a trip to a museum or to a restaurant, preparing a meal, going to a movie). How would you justify these trips to your administration or to parents? Write a letter to students, parents, and administrators regarding one of the suggested activities outside the classroom: describe the content of the activity, its values, and its relationship to your course or program of study. Be sure to include a permission slip for parents to sign.

D. Information Presented on Transparencies Used in the Tapes

(The number given is in reference to the sequence on the outline of instructional activities in Part B.)

1,d Gouin Series

To be used as an alternative way to introduce basic utterances in a language. Teaching it will involve a variety of techniques for establishing comprehension and for drilling oral production of the forms.

A Gouin series consists of 6-8 sentences organized around the logical, sequential steps in a given situation or cultural act. An example would be:

Going to the bakery (in France)

I enter the boulangerie.
I say, "Bonjour, messieurs/dames."
I ask for a baguette.
I pay for the baguette.
I put the baguette under my arm.
I say, "Au revoir, messieurs/dames."
I leave the bakery.

Student says the sentence while concurrently acting it out.

A Gouin series is used to introduce vocabulary in context, basic structures in the language, and verbs of the same grammatical nature. Unlike a dialogue, where interchange of information takes place, the Gouin series focuses on describing or narrating the step-by-step carrying out of an act. It is a monologue, not a dialogue: only one person is involved and is talking.

The Gouin series may be used as a variation from dialogues for presenting basic structures in a language. Because the sentences are sequentially connected, they are more easily remembered by students. Because they often focus on a grammatical form (usually the verb), they lead easily into pattern practice and work on pattern perception.

Gouin series are useful because:

1. They connect actions and language. Acting out the utterance clarifies its meaning, reducing the need for translation and cutting linguistic interference from the mother tongue. Meaning is also reinforced: doing the action another time will trigger recall of the linguistic structure; saying it will recall the physical action.

2. Presenting sentences in a connected sequence helps students recall the structures more easily in the basic rote learning stages. Using actions adds interest to the rote drilling.

3. They enable students to practice actions and gestures peculiar to the target culture while at the same time learning appropriate linguistic vocabulary or structures.

4. Acting out and moving about reduce the tension and boredom often present in developing new language habits.

Thus, for drilling basic utterances in a language; for teaching students the sequential steps in a given act; for connecting language/visuals/actions -- and for presenting an alternative to dialogue form in learning basic structures, the Gouin series can be a valuable activity.

1.

2.

3.

1. "I see that our next speaker needs no introduction."
2. "Must you correct every thing I say?"
3. "Sure you're strong and aggressive, but you retain your feminity!"

4,a I. I am happy when. . .

From Connaître et se connaître by Gilbert Jarvis, et al. (Holt, Rinehart and Winston, 1976).

a. I'm with my friends.
b. I listen to my favorite records.
c. it's nice outside.
d. ----?

II. I am not happy when. . .

a. I have a lot of work.
b. I am alone at home.
c. I have to wait for people.
d. ----?

III. I am afraid when. . .

a. the teacher asks me a question.
b. I go to the dentist.
c. I'm alone at night.

IV. I am enthusiastic when. . .

a. I watch a basketball game.
b. I can travel.
c. I get a good idea.

V. I am furious when. . .

a. someone insults me.
b. I lose my money.
c. I don't have enough time.

tired, curious, jealous, impatient

4,b "Affective Learning Activities"
Clay Benjamin Christensen
Foreign Language Annals
Vol. 8, No. 3 (October, 1975)

I. Description of the setting (done verbally or visually)
II. Matrix sentence
III. Teacher's examples
IV. Set of questions based on the matrix fill-ins

4,b Suggested affective learning activity, Constance Knop

I. It's midnight. You've run out of gas. No cars go by. You leave the car. You find a house - no lights. You knock - no answer. You slowly open the door.

II. You { feel / are }
- nervous.
- frightened.
- terrified.
- curious.
- interested.
- excited.
- angry.
- tired.

Why?

III. You hear a sound -- is it a creak? a noise? a moan? a sob?

a. You turn around and see:
- nothing.
- a dog.
- a bat.
- a mouse.
- a tall, skinny { man. / woman.

b. Then you hear:
- a shriek.
- a door open.
- a door shut.
- the doorbell.
- "bonjour"

What would you not want to see? hear?
prefer to see? hear? Why?

IV. Now you { are / feel }
- nervous.
- frightened.
- terrified.
- curious.
- interested.
- excited.
- angry.
- tired.

Why?

V. What do you do/say?

scream say "hi!" hide try to find a light

run faint hit him/her/it

Why?

4,c Suggested critical situations, Constance Knop

I. Your grandmother gives you a Christmas present you don't like. What would you do?

a.	Tell her.	a.	Be honest.
b.	Smile and thank her.	b.	Don't hurt her feelings.
c.	Thank her and ask her where she found such a nice "thing." (Why?)	c.	Get ready to exchange it.
d.	Other	d.	???

4,c II. Someone you don't particularly "like" asks you for a date. What options are there?

a. Say you're busy.
b. Suggest a double date with a couple you do like.
c. Accept and hope you'll get to know him/her better. Why?
d. Say "no."
e. Say "no" and why.

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Indochinese Refugee Assistance Program

I. Instructional Materials

A. Junior and Senior High School Level

1. English for Today, second edition. Considerable success has been noted in the use of these materials with secondary school children from the Indochina area. The book is issued by the National Council of Teachers of English (NCTE).

English For Today
Second Eidtion

Prepared under the direction of a special NCTE committee, William R. Slager, Project Director.

Fully articulated yet flexible six-year audio-lingual program for teaching English as a second language to beginning students, age 12 and above. This substantial revision combines the best features of the first edition with up-to-date advances in language pedagogy to produce a highly teachable ESL course. New features include larger format, more varied language practice, gramatical summaries and reviews, and lesson-by-lesson aides for the teacher. Books One through Three feature tapes reproducing most of the examples and drills, supplementary workbooks for additional writing practice, and comprehensive listening, speaking, reading and writing tests and a test tape.

Book One: At Home and at School. Completely revised use of examples followed by pertinent exercises and drills focusing on basic sentence patterns. Introduces reading and writing early, and dialogues are related to everyday, contemporary topics. Includes 20 large picture cards.

Book Two: The World We Live In. Features review of Book One. Longer and more advanced reading materials, and a writing section leading to the writing of a short, well-organized paragraph.

Book Three: The Way We Live. Features review, word comprehension exercises, greater composition practice, and useful, meaningful conversations.

Book Four: Our Changing World. Advances skills in reading and writing and introduces scientific and technical vocabulary.

Book Five: Life in English-Speaking Countries. Focuses on cultural aspects of the English-speaking world.

Book Six: Literature in English. Provides a cross-section of literature from a variety of cultural backgrounds, including Nigeria, Australia, India and Canada. Includes critical introductions to each selection.

Availability and authorship: SLAGER, WM. R., Project Director. English for Today, 2nd ed. New York: McGraw-Hill, 1972. Books I-VI, about $4.50 for each book. Paperback. Order from Webster Division, McGraw-Hill Book Co., 1221 Avenue of the Americas, New York, NY 10020.

2. A text series which is similar to the above with certain differences has been used successfully in the Northeast. These materials are useful to Vietnamese who know French but who are weak in English. Some of the pedagogical and instructional items are in French, although by far most of the items are designed to teach English to non-English speakers. These materials contain the following components:

Teaching English Pronunciation--Manual	$ 5.95
Teaching English Pronunciation--Exercise Book I	3.95
Teaching English Pronunciation--Exercise Book II	5.75
Série de Tableaux	10.95
Key to Common Problems for the French-Speaker	3.00
Manuel de Méthodologie de l'Enseignement de l'Anglais comme langue seconde	8.25
Vanguard Tape-Cassette of English Language Material--Level I	116.85
Vanguard Tape-Cassette of English Language Material--Level II	117.60
Subtotal	$270.90

Available from: André Paquette Associates
149 Franklin Street
Laconia, NH 03246

B. Elementary School Text Series

1. BUMPASS, Faye L. We Speak English. New York: American Book Co. (Division of Litton Educational Publishing, Inc.) 1967. Book I: $2.00; Book II: $2.00. Paperback.

Upper elementary. Can be used as a continuation of The New We Learn English, or as beginning books (material contained in the lower elementary series is reviewed in We Speak English). Teachers' editions available.

2. MARQUARDT, William F., Jean H. Miller, and Eleanore Horman. English Around the World. Glenview, Illinois: Scott Foresman, 1970. Pupils' Skills Books (Levels 1 through 6): $1.68 - $2.00. Paperback.

Elementary, all levels. A complete six-level course, very effective if the teacher reads and follows the guide. Especially suitable for teachers with no special training in ESL. Levels 1 and 2 have recently been revised. Activities books with supplemental tests (levels 1 and 2), practice pad and test book (level 3), display cards (levels 1-3), word cards (levels 2 and 3), record albums (levels 1 and 2), posters and teachers' guidebooks available.

3. SLAGER, William R. et al. CORE English: English for Speakers of Other Languages. Lexington, Mass: Ginn, 1972. From $96.00 to $113.00 per kit.

Lower elementary. Series designed to teach English to kindergarteners through third graders. Each kit (Levels I through IV) includes workbooks, teachers' manual, wall charts, picture cards, records. The materials are easily adaptable to Vietnamese children. Series is suitable for teachers with no special ESL training. Workbooks are available separately in batches of five ($.50). Series teaches spoken English, and includes reading readiness program. Teachers' manual is so detailed that it can be used in teacher-training programs.

4. WILSON, Robert, Eddie Hansen, Jr., Evelyn Bauer, Lois Michael, Donald Meyer and Alfonso Ramirez et al. Region One Curriculum Kit (R.O.C.K.) Rev. Ed. Dallas: Melton Book Co., 1969 - Complete Kit, $280.00.

An oral language development system for grades one and two, originally designed for Spanish-speaking children, but successfully used in programs with children from other backgrounds. Kit contains teachers' manual with lesson plans; 200+ objects (toys, puppets, etc.); flash cards; records or cassettes; two filmstrips; supplementary booklets relating to the lessons; and a testing program. Especially suitable for the teacher with no special ESL training. Some parts of the kit can be purchased separately.

C. Conversational Dictionary

The least expensive bilingual dictionary we have found is the Vietnamese-English Conversation Dictionary by Le Ba Kong and Le Ba Khanh. It can be ordered from Zielek Publishing Company, 5006 Calhoun Road, Room 76, Houston, Texas 77004 for $4.45.

D. Free-Loan Materials

The State Reference and Loan Library has copies of some bilingual tapes and books put out by the Center for Applied Linguistics. In addition, they have ordered copies of 26 classical, contemporary, and children's literature in Vietnamese. When these are received, they may be obtained on loan from your local public library. Have your librarian contact Mary Struckmeyer, Reference and Loan Library, 3030 Darbo Drive, Madison 53702.

E. Other Sources of Materials

A more complete listing is available by consulting the booklet entitled, A Selected Annotated Bibliography for Teaching English to Speakers of Vietnamese available for $1.50 from the Center for Applied Linguistics, 1611 North Kent Street, Arlington, Virginia 22209.

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Association for the Positive
Promotion of Lao Ethnics
(A.P.P.L.E.)
P. O. Box 1914
Des Moines, Iowa 50306

A GUIDE TO TEACHING THE LAO - This teacher-sponsor handbook contains 115 pages covering: cultural and language differences, pronounciation problems, teacher-made ideas for teaching English, materials available, the Lao educational system, the process of teaching English as a second language, and much more all in English.
PRICE: $6.00.

ENGLISH LAO STUDENT HANDBOOK - Dictionary with over 3,500 entries, 53 pages of bilingual (Lao-English) phrases and words used in: Mathematics, Health, Filling Out Forms, Seasons, School, Holidays, The Family, Body Parts, etc.
PRICE: $6.00.

BILINGUAL TAPES (Lao-English) - Five tapes both sides; 210 minutes of program material duplicating exactly the same materials included in the English-Lao Student Handbook, except for the dictionary.
PRICE: $35.00.

BILINGUAL KIT - Both of the above-mentioned books and one set of tapes.
PRICE: $40.00.

A Definition of Terms and Concepts Used in
Videotape Inservice Program on Teaching Second Languages: Instructional Manual

Author: Constance K. Knop

Auditory discrimination: A term used to describe a person's ability to distinguish between sounds in the target language and mother tongue and between sounds within the target language (e.g., between [ʃ] and [s]). This ability is important as a student can not produce a sound or a sound difference unless he/she can hear it.

Automatic pairs: Certain parts of a question or answer may be set up in an automatic stimulus-response condition (e.g., "are you?" is always answered by "I am"). This cuts down on interference and helps create correct sentences.

Backward build-up: Students often have trouble remembering sentences that exceed seven syllables. A useful technique to help them remember and drill such sentences is the "backward build-up." A teacher using this technique divides the sentence into thought groups and teaches/drills the last thought group first. Thus, in the sentence, "I'm going to the movies with John.", students repeat in this sequence:

"with John" (several reps)
"to the movies" (several reps)
"to the movies with John" (combining the two in several reps)
"I'm going" (several reps)
Then, "I'm going to the movies with John."

The advantages of this technique are: the students repeat toward learned material (they are not likely to "peter out" at the end of the sentence); the thought groups are practiced in isolation and then combined so the learning task is broken into smaller, more manageable learning units for in-depth practice; intonation can be worked on when adding new thought groups.

Note that the backward build-up is combined with a frontward build-up (to the movies with John) as that represents more natural and realistic sentence. However, students still have the psychological security of repeating toward known material while repeating the new element right after the teacher.

Check phase: After students have drilled and practiced material, the teacher (and the students) should find out if the learning goal was achieved or not. Thus, the teacher plans a check on the progress made during the drill phase in one of several ways, such as: 1) calling on individuals to produce a sentence or vocabulary item (noting their pronunication and fluency); 2) fading the cue (giving a one word cue, such as "book" for which they produce, "It's a book" as opposed to straight repetition of the sentence after the teacher); 3) asking a final, general question at the end of a pattern practice to elicit as many variations as students can make (after drilling "I'm going to--the store, the bank, etc.", the teacher asks, "Where are you going?" to see if students have retained variations and/or can come up with new examples on their own); 4) giving a written application exercise (e.g., after drilling the negative of past tense sentences, teacher gives out an exercise with negative sentences in the present tense to be transformed into the past tense, making sure that the sentences are different from those drilled in the pattern practice so that transfer--not memory--is required of students).

In this way, the teacher finds out right away what has or has not been learned (as opposed to waiting until a test to find it out) and can restructure follow-up teaching activities to reteach or reinforce the materials. This is also a check on an individual level for students: they find out what they did not understand or learn and what they need to restudy.

"Consistent model": When setting the pattern for the students to imitate, the teacher is careful to set a "consistent model"--one that does not vary in pronunciation, intonation, rhythm or stress. In this way, the students do not become confused by a varying model, are less likely to make errors, and are more likely to reproduce the patterns correctly and authentically.

Cue: Any stimulus that elicits or directs a response from a student. It may be linguistic (e.g., a question, general directions, a command, the start of a desired response); it may be a gesture (e.g., gesture for "everyone answers" or "listen", acting out of the word desired); it may be an object (e.g., teacher asks, "What is this?" and points to different objects in the room). It is important to give a clear cue so the student understand how he/she is expected to perform.

Drill phase: After giving an overview to an activity and priming students for the activity, the teacher usually moves into the drill phase. This is the practice section of a learning activity. Students repeat (right after the teacher and then more and more on their own) the dialogue sentences, grammatical structures, vocabulary items or isolated sounds that are the content and goal of the activity.

To keep students' attention, the teacher will probably use a variety of drilling techniques, such as: choral-group-individual practice, multiple repetition, speak-up or speed-up cues, backward or frontward build-ups, role reversal or a stand-up drill (see Tape 6455 for definition and demonstration of these techniques).

The teacher gives feedback at first (setting the correct model again for students to hear and learn from) but as the drill progresses, the teacher says less and less to cue students or model for them (see "fading the cue"). Hopefully the drill will move to student-student interaction. Thus, if the activity is a dialogue, the students will role-play the first two sentences once they have been presented while the teacher stands to the side, ready to make corrections but no longer modeling the utterances. The drill phase may end in small-group practice, with pairs of students cuing, repeating and correcting with each other while the teacher moves among groups to supervise and help out in the practice session.

"Fading the cue": The linguistic cue given by the teacher contains less and less information and help for the student; thus, the student is forced to produce a response more and more on his own. E.g., in a pattern practice, the teacher may have the students repeat all the sentences after him/her to insure correct practice of the drill; then he/she "fades the cue" by giving just a word or phrase which elicits the sentence and directs changes in the pattern practice. The repetition is needed by the students for help when they are faced with a new task; the faded cue is needed to make the students work more independently. A specific example of this technique follows:

Teacher cues:	Repeat after me: I'm looking at the boy.	I'm looking at him.
Students respond:	I'm looking at the man.	I'm looking at him.

Teacher cues:

I'm looking at Robert Redford. I'm looking at him.
I'm looking at the teacher. I'm looking at him.
I'm looking at the girl. I'm looking at her.
I'm looking at the woman. I'm looking at her.
I'm looking at Mary. I'm looking at her.

Throughout all of this, the students have repeated immediately after the teacher.

In a faded cue, the teacher simply says, "the boy," "the man," "the woman," "the teacher," and the student or students produce the two sentences. To fade the cue even more, the teacher could simply point to a person, picture or object, requiring the students to recall the vocabulary and make the sentences with changes entirely on their own. This is a check on students' progress and learning. It also makes the drill more challenging and interesting to students.

Feedback: A type of reinforcement in which the teacher provides the correct response immediately after the response of the student(s). This must be done with all choral work in which the students have been changing the teacher's cue: feedback lets them know immediately whether or not they have performed correctly. Usually the students repeat the response again after feedback from the teacher: this allows them to reinforce the material (if they performed correctly) or to correct their performance (if they made an error).

Fit: This term refers to the stage in developing reading ability in which the students associate sounds with written symbols (e.g., in French [vu] is spelled "vous," in English [at] is spelled "ate"). Once the students have associated orally memorized materials with their graphic symbols, they then learn regularities, problems and irregularities in the sound-spelling relationship.

Functional grammar: This refers to the structure a student uses correctly and appropriately in a situation without knowing all the reasons and/or rules for their forms or usage. (E.g., a student will use "I don't know." appropriately without knowing rules for negation, person-verb agreements or contraction.) Functional grammar is the basis of inductive grammar learning.

Gouin series: A Gouin series consists of six to eight sentences in a monologue that describes the actions in a cultural act (e.g., "making a telephone call"). The Gouin series cuts down interference and translation, as the students can infer meaning from the actions. Doing the actions while describing them reinforces the language patterns and their meaning.

Guided composition: The teacher directs the students' original writing activities by suggesting vocabulary, topics, points of view, length, analogous passages, etc. This stimulates but also controls the writing activities.

Importance of repetition in a varied way: Varying the repetition is important because, while it carries out the basic means of language learning (repetition), it keeps the students' attention and helps cut down boredom. Some means of varying repetition are choral-group-individual repetition, speed-up drills, chain drills, backward build-ups, redoing oral work in written form, etc.

Inductive grammar: On the basis of eight to ten examples and with the teacher's guidance, the students formulate a rule to describe the structures and/or change in structure they have been practicing. Then they apply the rule to analogous structures. By contrast, in deductive grammar, the students learn rules and they try to make up sentences which conform to the rules.

"Langue" and "parole": "Langue" refers to the total fund of words, expressions, and phrases shared and understood by a group of people. "Parole" refers to the choices the individual makes from the "langue" reservoir. Students rely on the teacher to provide them with "langue" in the target language. Once this is done, students must be led to make a "parole" choice, personalizing the "langue" they have learned or applying it appropriately to different situations.

Mental set: In a mental set, the teacher creates an awareness and understanding of the problems and tasks to be faced and suggests means of solving them. This creates readiness for performing and motivates the students to perform since students work better if they understand how and why they are to study. In foreign language learning, the teacher should create a mental set regarding the problems involved in learning a second language, ways to go about studying, homework, class activities, each exercise, etc. The "overview" to an activity is an example of creating a mental set.

Mim-mem method: The "mimicry-memorization" method consists of five steps in language learning: 1) recognition in which the teacher presents the model to be learned and clarifies its meaning; 2) imitation in which the teacher sets the model and the students repeat after him/her; 3) repetition in which the students repeat the material on their own; 4) variation in which the basic structure is changed in a systematic way; 5) selection in which the students individually use the structure with one of its variations.

Mnemonic devices: These are memory-triggering cues to help recall rules or grammatical concepts (e.g., "i before e except after c"). They help reinforce and recall patterns in the language.

Overview: An overview is the introduction to a new activity. The teacher helps students focus in on the topic and purpose of the activity, the mechanics of the activity (what students are to say or do during the activity), and the learning outcome. An example of an overview would be:

"Today we're going to learn how to buy a can of soup in a grocery store. I'm going to act out some sentences and say the sentences for you. You listen to the sentences first; then act out the sentences while I say them. Afterwards, you're going to act out AND say the sentences on your own. Listen carefully so you'll be ready to say the sentences by yourself."

Another example: "Today we're going to learn to make sentences that say 'no,' sentences that are negative. I'm going to say some 'yes' sentences, like, I have finished the book, and you're going to change those sentences to say 'NO.' First we'll practice some examples together and then you'll make the changes on your own so listen very carefully to the examples."

The overview is useful for helping students know what they are to do--and WHY. In other words, it creates readiness and motivation for a learning activity. In the demonstration tapes, the overview is usually followed by a prime phase, drill phase, and check phase (see this section for definition of those terms).

Passive-active learning: Passive learning refers to learning acquired by listening and reading which require comprehension from the student. Active learning refers to learning in the speaking and writing skills in which the student must produce the language and patterns on his own. The amount of passive learning and knowledge exceeds and must precede the active learning.

Passive-active roles: In the presentation of new materials, the students take on the passive roles of listening and comprehending while the teacher has the dominating role of providing comprehension and setting the patterns. The teacher gradually assumes the passive role of listening and correcting while the students begin to take on the active role of performing in the language. Each lesson must progress through this sequence so that the students acquire comprehension and observe a correct model but also have a chance to practice and internalize the new materials.

Patterns of culture: Linguists have pointed out that cultures, like languages, operate in patterns of behavior and values that function within a culture but do not transfer successfully across cultures. Points of interference between two cultures must be given special notice and explanation. Gouin series are useful for presenting the behavior appropriate to a given cultural act.

Phonemic pairs: Two words which contain only one sound difference are called phonemic pairs when this sound difference makes a difference in meaning (e.g., in French, "vous" and "vu"; in English, "lit" and "let"). Phonemic pairs are used to concentrate the students' attention and critical listening on important sound differences that change and affect meaning.

Phonetic and phonemic differences: Phonetic differences refer to sound differences that do not change meaning (e.g., in French [etɛ] and [ete] are both pronunciations for était; in English, [root] and [root] are phonetic differences in the pronunciation of root). Phonemic differences refer to sound differences that change maaning (e.g., in French [bo] and [bɔ̃], in English [hat] and [hāt]).

Prime phase: After the teacher has given an overview to an activity, he/she usually goes on to prime students for that activity. In the prime phase, students review information or structures needed to be able to perform during the activity (e.g., if the learning activity is a dialogue dealing with getting lost, the teacher might review expressions like "to the right," "straight ahead," "a block," etc. Or if the activity deals with the negative of the past tense, students might first repeat some sentences in the past tense to refresh their memories on its formation).

In the prime phase, students might also practice crucial new items in isolation, such as 3-4 new vocabulary items regarding the grocery store or the pronunciation of "haven't" before doing the negative past tense.

Usually the teacher also has students practice 1 or 2 examples of how the drill is to proceed, such as:

"I'm going to say, 'I have finished the book' and you say, 'I haven't finished the book.' Please repeat 'I haven't finished the book.' -- students repeat -- Good. Another example: I say, 'I have read the book' and you say, 'I haven't read the book.' Please repeat that. --- Fine. Now, if I say, 'I have read the book,' you say... (let students fill in example). Right! And if I say, 'I have finished the book,' you say..."

Thus, students have practiced at least two examples and are more likely to make correct answers in the rest of the drill.

Recognitional grammar: At the level of recognitional grammar, students possess the awareness that changes in form and word order affect meaning. They understand and even react to these forms and syntax patterns but do not use them actively. Recognitional grammar is usually developed in hearing and reading practice. For example:

1) students may follow commands ("Stand up." "Go to the board.") without formal study of HOW to form commands and without assigning the forms grammatical terminology. Nevertheless, they recognize these as imperatives, respond in action to them, and may even begin to use them in an appropriate situation on their own after hearing them used repeatedly in that situation by the teacher.

2) students may respond to question forms ("Is Mary absent?" "Is the book on the table?") with just "yes" or "no," showing that they understand that the inverted form requires an answer but without being able to form or verbalize rules for question-making.

3) students may respond to singular/plural auditory cues, such as "Show me the book." versus "Show me the books.", before producing singular/plural changes on their own. In fact, drills such as these that work on auditory discrimination and focus on meaningful cues (e.g., addition of -s to a noun) for grammar should be worked on in listening drills before moving to oral production drills.

Singular/plural forms and question forms might also be pointed out in a reading passage with the teacher asking, "Is that one or two when it says 'books'?" or "Is this person asking a question or just saying a sentence?"

Recognitional grammar establishes the meaning and usage of forms and word order before students are asked to produce them (in functional grammar). Because they have encountered these forms/word order, students realize they exist and are important in the language; thus, they are more motivated to memorize and use the forms and syntax even when practicing in pattern drills. Recognitional grammar reduces the learning load in grammar drills: students already have heard, understood, and are aware of the structure; now they just need to learn to produce it.

All the preceding comments indicate how important it is that the teacher 1) conduct classes entirely in the target language, laying a foundation of heard and understood forms/syntax; 2) require students to act out or respond to commands or questions to check whether they understand the grammatical implication of the structure; and 3) include grammar identification as part of reading explicating--first, to help comprehension of the meaning of the passage and, secondly, to make students aware of recurring forms along with their meaning and usage patterns. Students usually move next to the level of functional grammar (see definition in this section).

Re-cue: The teacher repeats the cue-stimulus to the student when: 1) the student has not re-acted to the cue and the teacher believes that hearing it again will help him/her; 2) the student has made a mistake in his/her answer and the teacher believes the original cue will help the student correct himself/herself; and 3) the student has made a mistake and has practiced the corrected form. In this latter instance, the teacher recues to make certain that the student can give the correct answer to the original cue, not just repeat a correction.

Re-entry: This term describes the reappearance of learned materials for additional practice and drill. Whereas review refers to relearning exactly the same materials in the same situation, re-entry means that the same sentence is used again in a new situation or dialogue -- or else that the same basic pattern is used again with a slight variation because of a new situation (dates, time, and weather are excellent examples of this, as questions can be asked about them on different days and the situation can direct the changes in the pattern). In Language Teaching: A Scientific Approach (New York, 1965), Robert Lado states that "other things being equal, the length of time that a response may be remembered, i.e., recalled at will, increases by a ratio of two or three times the length of time preceding its previous correct exercise with intent to learn." This is the rationale behind re-entry.

Reinforcement: This term refers to anything that is done to assure the recurrence of the student's performing correctly. In foreign language learning, reinforcement includes straight repetition, repetition in a varied way, review, re-entry, redoing the materials in all four skills (hearing, speaking, reading, writing), pattern practices on a structure, feedback, homework, and work in the language laboratory.

Reward: The teacher's reaction to a student's performance that lets him know how he/she has performed and encourages him/her to work and to perform correctly again. Reward techniques may include a smile, a verbal reaction ("Right," "Very good," "Excellent"), fair testing, letting students do something they enjoy (songs, games), etc.

"Teaching the answer": The teacher tries to cut down errors by preparing questions for which the students already know the answer, either through automatic pairs (are you -- I am); through analogy (I have finished, therefore, I have walked, I have listened and so on for all regular past participle verbs); or through repetition and drill on the answer before the question is asked. One of the most common reasons for errors is a teacher's asking questions for which the students are not linguistically prepared.

"Test as you teach": Materials should be tested in the same skill areas and/or in the same approach as they were taught. If vocabulary was only presented orally, students should not be expected to read or write it in a test. If information was presented but not drilled, it should be tested as recognitional knowledge, not recall knowledge.

Whole-parts-whole: This refers to the process of presenting an entire dialogue or sentence to be worked on; breaking it into individual segments for practice; and repracticing the entire utterance or dialogue. It also refers to the technique of having the entire class practice in unison, then different groups (boys--girls, first row--second row--third row, etc.), and then the whole class again.

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